Painting for
LIGHT
AND
DECORATION

Conlon Bridgeport

LUMINALL
for All Interiors

A.I.A. FILE NO. 25-B-22

NATIONAL CHEMICAL & MFG. CO.

Painting for

LIGHT and DECORATION WITH LUMINALL

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Part I—PAINTING for LIGHT
Part II—PAINTING for DECORATION

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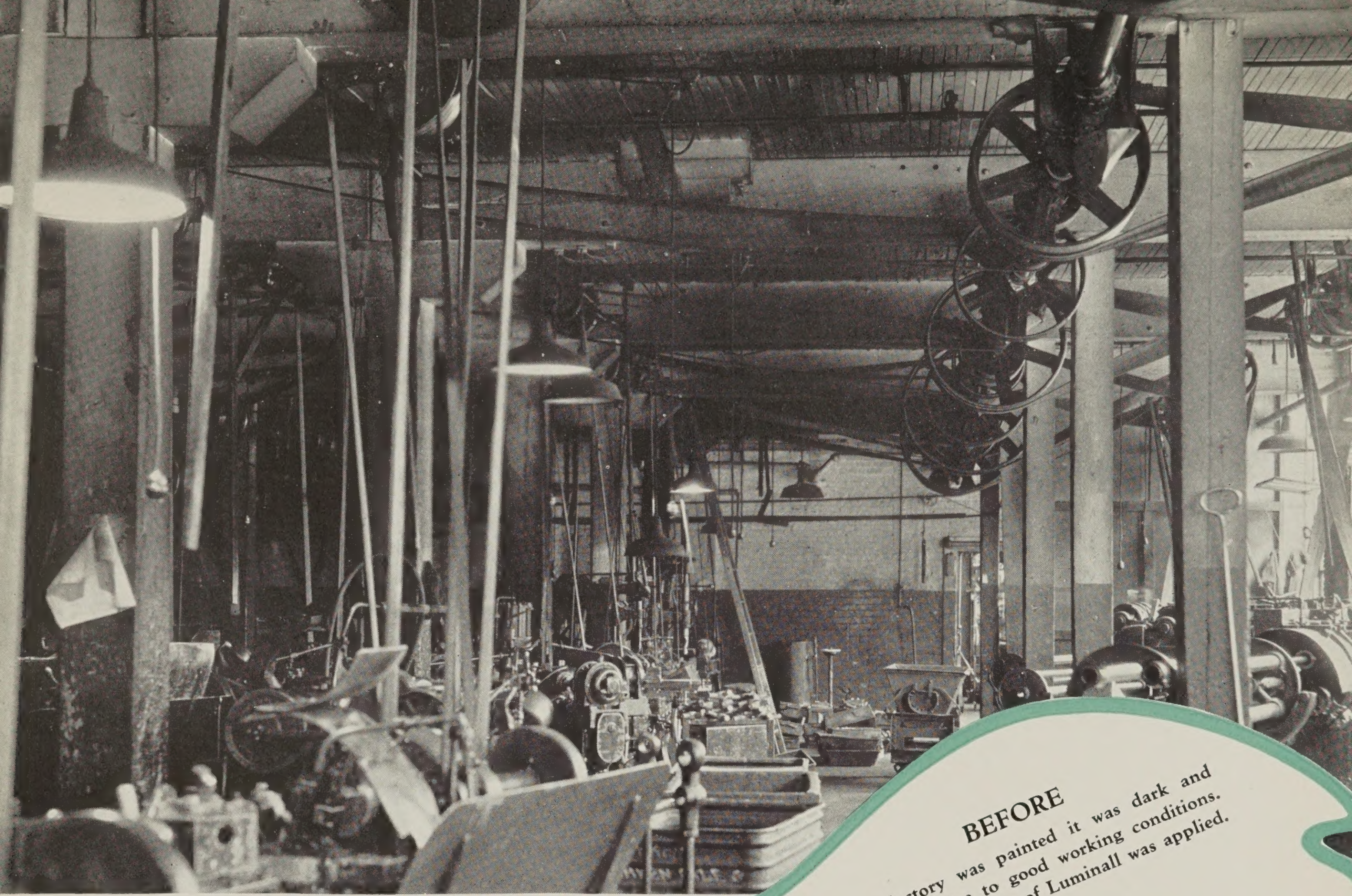
CONDENSED STATEMENT: Luminall is the trade name of a superior (paste) casein paint made by National Chemical and Manufacturing Company, using casein emulsified with chinawood oil as a binder and lithopone as pigment.

Its use is recommended for all interior work where in addition to the qualities of any good paint, one or more of the following features are desired:

1. High light reflection.
2. Coverage in one coat.
3. Odorless.
4. Dries in 40 minutes.
5. Unaffected by alkali or acid fumes.
6. Non-yellowing.
7. Economy.
8. Ease of application on all building materials.
9. Beauty and clarity of color.



BEFORE

this factory was painted it was dark and not conducive to good working conditions. Then a single coat of Luminall was applied.

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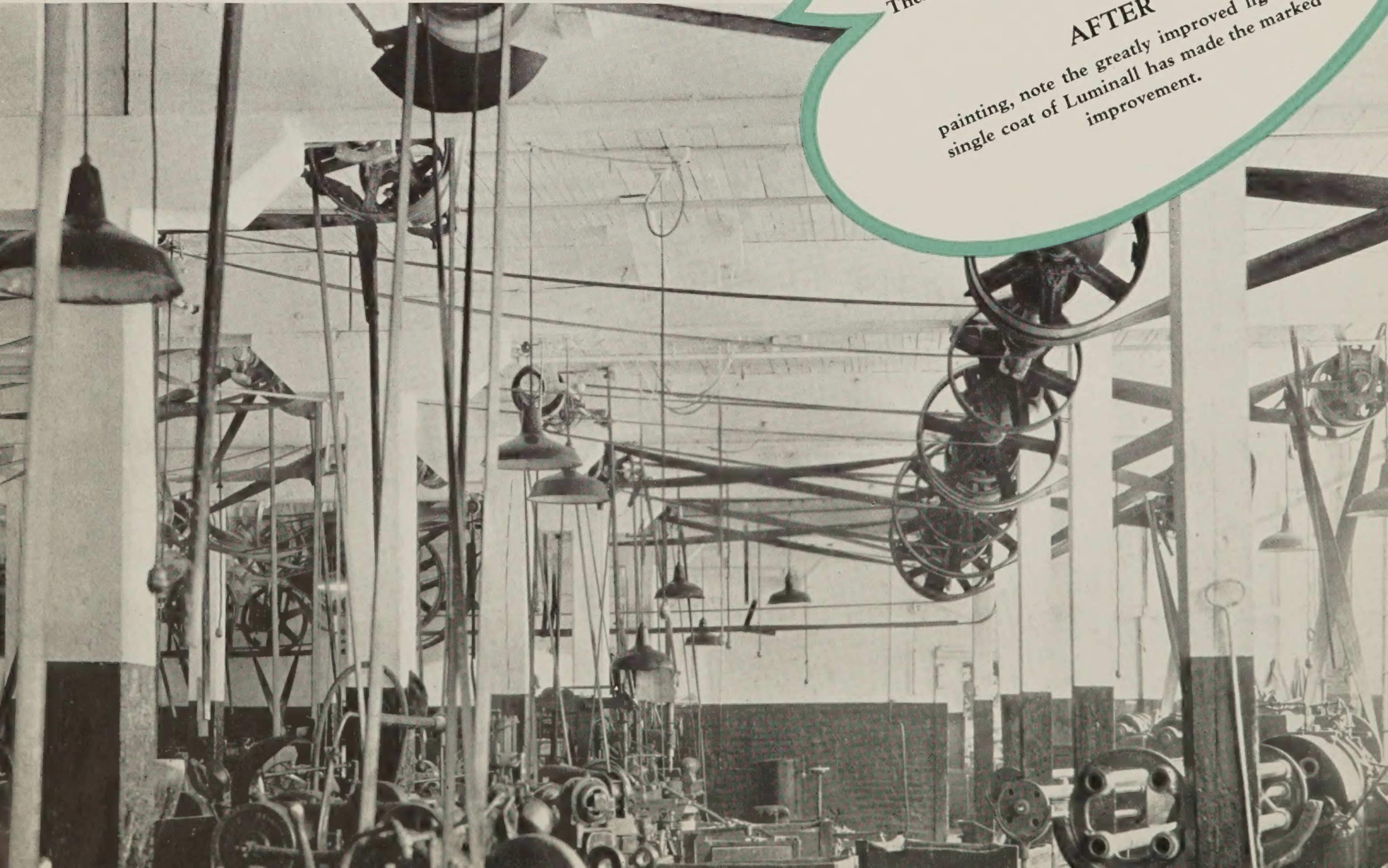
AFTER

painting, note the greatly improved light. A single coat of Luminall has made the marked improvement.



The NEED for BETTER LIGHT

It would appear unnecessary to call attention of employers to the advantages of good lighting in their plants and workrooms. These advantages are indeed obvious—a higher production rate—improved quality of work—improved employee morale—not to mention the reduction or elimination of accidents, and with them their distressing humanitarian and economic problems.

To establish a standard, the illumination under the shade of a tree on a bright summer's day may be measured as about 1000 Foot Candles.

In a well lighted schoolroom the levels of daylight illumination usually average 35 to 50 Foot Candles and good lighting requirements call for a general artificial lighting of 12 Foot Candles.

The average artificial illumination of working areas in industrial plants was reported in 1930 by the Illuminating Engineering Society as only 2.85 Foot Candles — or about the illumination recognized as reasonable for passageways but insufficient for close visual tasks.

Thus, adequate lighting which includes sufficient illumination and the proper light reflective paint to make the illumination efficient and comfortable becomes a subject worthy of consideration for many plants that hitherto have thought the matter was not of pressing importance.

The enthusiastic acceptance of Luminall paint for factory uses is primarily due to its high light reflective qualities. Luminall white reflects more than 90% light. Natural daylight and artificial illumination are thus given their highest efficiency.

Since the introduction of Luminall paint in 1928, its use has been adopted by vast numbers of industrial plants, as the standard paint for all factory, warehouse and office interiors.

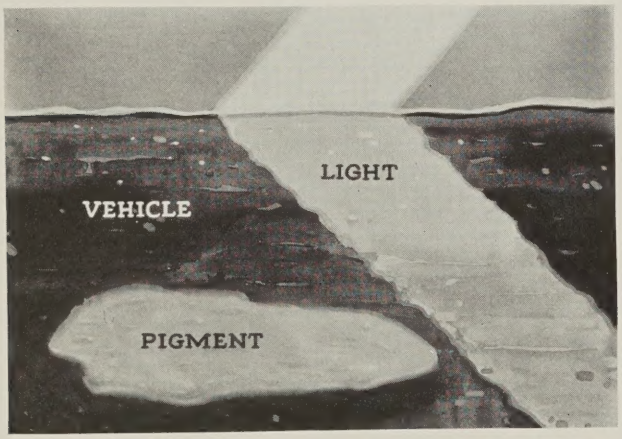
Why LUMINALL

REFLECTS MORE LIGHT

THE reasons why Luminall reflects 5% to 15% more light are to be found in the many advantages which casein has as a binder. Certain of these merits are optical in nature while others are mechanical. Inasmuch as the points of difference between Luminall and oil paints are wholly in the binder and not in the pigments used, it is important to understand casein as a paint binder.

MINIMUM LOSSES DUE TO REFRACTION

When rays of light pass through any medium they are bent or refracted. Familiar example: stick appears bent when one end is submerged in water. Refraction of light occurs when light passes through a paint binder. Whether this refraction is great or small depends on (1) the index of refraction of the binder and (2) the thickness of the binder.



Illustrating how high index of refraction bends light rays and lessens pigment value. Casein has a low index.

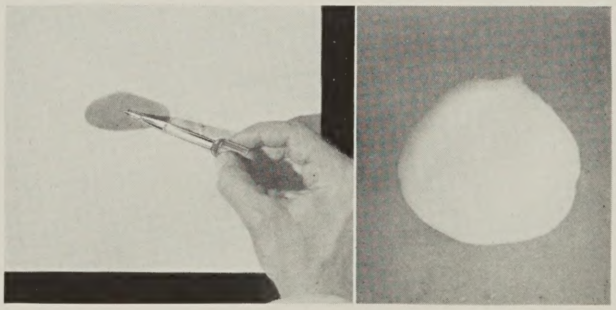
A minimum of refraction is desirable in a paint binder so that the light will not be bent away from the pigment.

Casein makes a highly desirable binder. It has a low index of refraction. Moreover, the depth of the casein through which the light must pass before reaching the pigment is much less than the depth of an oil binder.

Losses in Luminall are practically nil and the pigment approaches 100% efficiency in light reflection value.

DOES NOT ROB PIGMENT OF OPACITY

In the experiment pictured below a drop of oil is placed on a sheet of opaque paper thereby making the paper transparent.



A drop of oil makes opaque paper translucent and a similar action takes place when oil comes in contact with pigment.

A similar tendency takes place when particles of pigment come in contact with oil as is evidenced by the fact that in making oil paints of maximum opacity, a low oil-absorption pigment is used. This tendency for pigments to become transparent does not occur when casein is used as a binder.

The pigment in Luminall paint retains its full opacity when mixed with the casein binder. This greatly contributes to the light-reflective qualities of Luminall and to the opacity of the Luminall film.

It accounts in large measure for the remarkable ability of a single coat of white Luminall to entirely cover and obliterate jet black without the black showing through or greying the white.

CASEIN IS COLORLESS

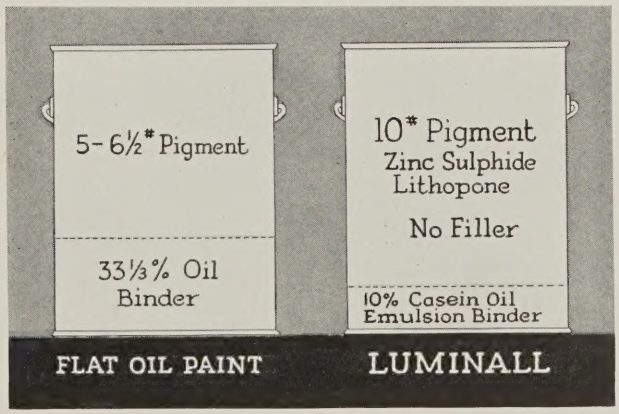
A paint binder completely surrounds the pigment and therefore the pigment must be seen through the binder. The optical nature of an amber-tinted binder, affects the color values of the pigment, just as amber-tinted glass in a showcase would alter the natural color values of an exhibit of neckties within it.

Casein binder is substantially colorless and translucent. It is a similar material to gelatine which can be made quite transparent, as witness its use on photographic plates and films. This lack of color in casein binder is optically important since it in no way changes or obscures the color value of the pigment particles.

Equally important is the fact that casein does not acquire a color from age, exposure to light, or atmospheric gases. Thus, Luminall is a non-yellowing paint. Its high light-reflective qualities remain unimpaired, due to absence of chemical and color changes within the binder film.

MORE PIGMENT IN LUMINALL

The ability of a casein binder to carry large amounts of pigment is an important factor for maximum light reflection and opacity.

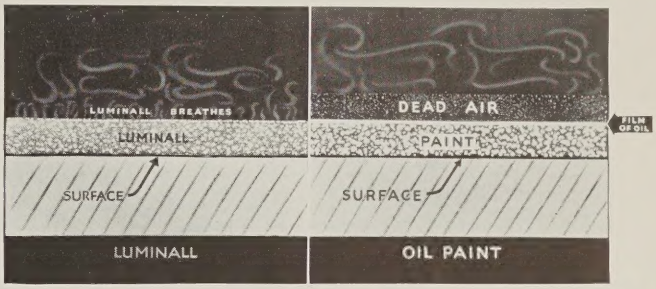


Not only is pigment made more efficient but more pigment is used with casein binder.

In ordinary oil paints about 33% of the paint by volume is binder and the weight of the pigment per gallon is from 5 to 6½ pounds. The ratio of pigment-to-binder is much higher in Luminall, where 10% by volume is binder and 10 pounds of pigment are in each gallon.

GREATER PIGMENT EXPOSURE

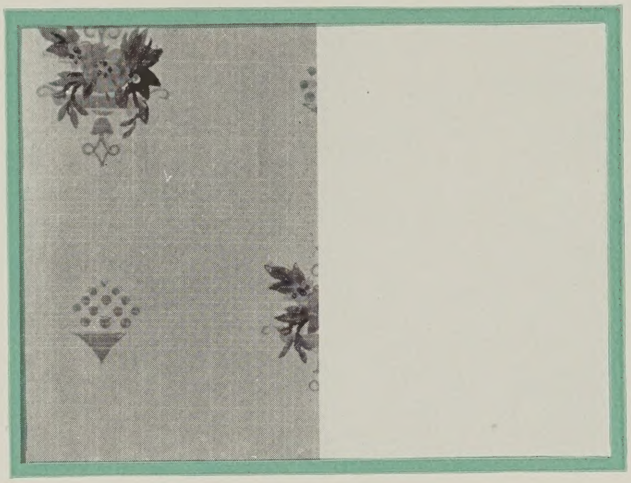
In the diagrams below, the structure of a film of oil-binder paint is shown in comparison with the structure of casein-binder film. It will be noted that the Luminall film is porous, the pores being the avenues of escape of the water that has evaporated.



The porous surface of Luminall exposes more pigment to the eye. Such a surface does not soil as quickly as a smooth surface.

This open texture presents more particles of the pigment to view. It also has an important merit in keeping the paint surface free from dirt inasmuch as it is a well established fact that smoother surfaces collect dust and dirt due to the layer of dead air which forms along such surfaces.

LUMINALL COVERS IN ONE-COAT[1] AND DRIES IN 40 MINUTES



One-coat coverage of Luminall is here demonstrated by painting over a wall-paper pattern. The pattern at the right has been entirely covered.

Luminall paint utilizing casein for its binder has a hiding power hitherto unknown, due to higher ratio of pigment-to-binder, and absence of any action by binder which tends to rob pigment of its opacity.

Complete one-coat coverage is assured with Luminall even where jet-black surfaces are to be covered with white. This one-coat coverage gives complete freedom in planning a paint job, for a surface may be given any color or combination of colors (including white) regardless of past color treatment.

ODORLESS[2]

Luminall is free from strong "painty" odors. This is important to many food processing plants and warehouses where stock might be tainted and damaged by odor absorption. Many other types of products are susceptible to damage by strong, odorous paints.

DRIES IN 40 MINUTES

Luminall dries in 40 minutes. This feature is of great advantage where it is important that routine operations shall not be interrupted or where a room be restored to use as rapidly as possible.

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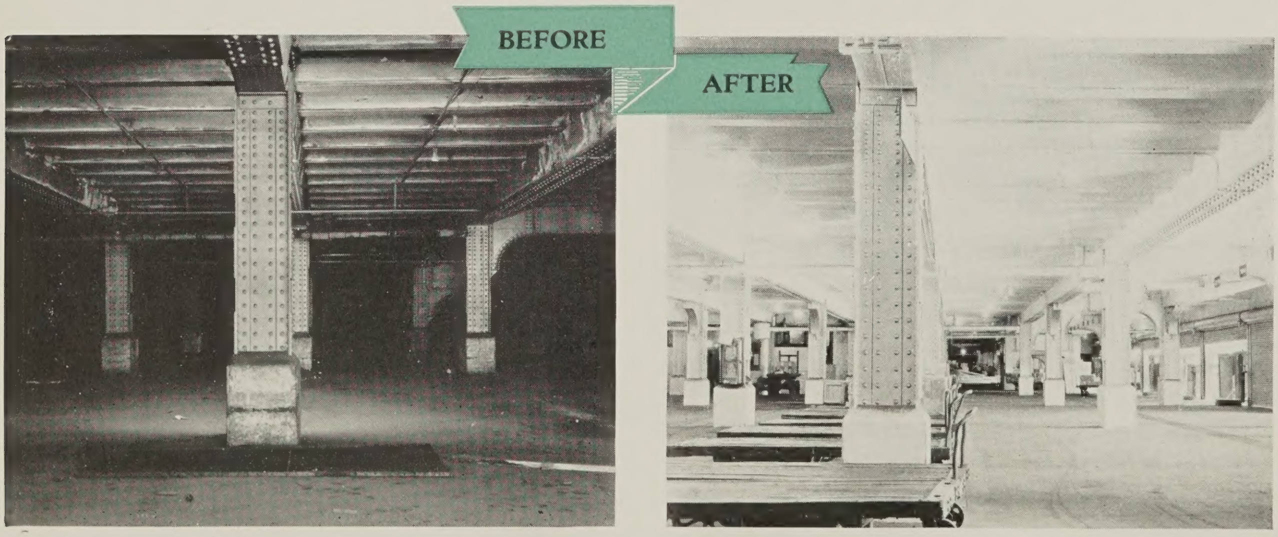
[1] One-coat coverage applies to flat surfaces of uniform suction.

[2] Accepted painting practices must be followed. Rooms must be well ventilated.



Warehouse of a large transportation company made light and workable with a single coat of Luminall.

THE SAVINGS IN MATERIALS AND LABOR WHEN LUMINALL IS USED

IT is a simple matter to calculate the savings in labor with one-coat coverage as compared with jobs where two or more coats are necessary to secure satisfactory results. A comparison of costs will show substantial savings when Luminall is used.

In addition to finishing a job with one coat, Luminall goes on with a splendid "slip"—no drag on the brush. For this reason, it is customary for painters to use a wide brush of the Dutch Kalsomine type. Luminall goes on without laps or brush marks.

In certain classes of buildings where some decorative effect is desired and a second color used, the 40 minute drying permits additional colors to be applied immediately. If scaffolding is necessary only one set-up of scaffold for the job is needed.

Luminall goes on so easily that a wide brush is used.

USED ON ALL MATERIALS

Luminall is applied with excellent results over all construction materials including lumber, plaster, wallboard, brick, concrete, and over other painted surfaces.

Luminall paint, on a basis of coverage alone will show a worthwhile saving. The following table gives coverage in square feet per paste gallon.

COVERAGE TABLE

Type Material	One-coat Coverage Per Paste Gallon
Painted Surface	700-750 square feet
Finish Coat Plaster	500 square feet
Concrete	400 square feet
Sand Lime Brick	250-350 square feet
Insulating Boards	200-225 square feet
Concrete Block	200-350 square feet
Sand Finish Plaster	175-250 square feet
Cinder Block	150-175 square feet

In plant maintenance, coverage is dependent on two factors—condition of surface, amount of pipes, trusses and other extraneous factors. Figures given above represent straight surfaces. Actual jobs in factories show average coverage of from 275 to 550 square feet per paste gallon.

Luminall is packed in quarts, 1 gallon cans, 5 gallon terne-plate pails, and 30 gallon terne-plate drums.

RESISTANCE TO ACIDS, ALKALIS, ETC.

ACID TEST No. 1

COMPARATIVE test of corrosive acid fumes on Luminall and five other interior paints and enamels, names of which will be furnished on request.

Acids used were sulphur dioxide, nitric acid, hydrochloric acid, free chlorine and hydrogen sulphide.

Panels were made of the six paints tested and these were placed in a container, the inside of which was painted with Luminall. This container had a volume of about a cubic foot and in it were placed the various acids and reagents to liberate the corrosive acid. This test ran for approximately five months with the reagents being continually replenished so as to keep the chamber at all times filled with the acid fumes. Observations were taken every week.

The Luminall showed almost no discoloration, while the oil paints were very much discolored. The results proved conclusively that no drying vegetable oil or varnish base of any kind could withstand the corrosive action of the fumes as well as Luminall. This test further proved that discoloration and failure in paints by the acid fumes may be traced 95% of the time to the failure of the oil films.

This test necessarily was made very severe and more than approximates working conditions in modern plants, where the ventilating systems carry off much of the fumes.

ACID TEST No. 2

The inside of a hood of about 100 cubic feet capacity was painted with Luminall. This hood was continuously exposed to hot acid fumes of hydrochloric, nitric and sulphuric acid.

The Luminall after six months of treatment of this kind still remained in good condition. Previous to this test various oil paints had been used, some of which had lasted less than ten days before they had yellowed and started to flake.

This test proved that the binder and vehicle used in Luminall which is casein chemically treated to give hardness and durability, will far outlast any paint of a drying vegetable oil nature which coats and seals the surface.

The acid fumes in the vicinity of this hood were so strong that window ropes and shades and a ventilating fan were almost entirely deteriorated.

OXIDATION TEST

A panel of Luminall, together with five drying vegetable oil and varnish paints, were placed in an electric oven which was kept at 150° F. Observations were made on the paints every twenty-four hours.

Splendid results are obtained when assembly room and offices are painted with Luminall.

It was noticed that the oil and varnish paints started to yellow immediately, while Luminall was unchanged at the end of one hundred hours. One of the whitest oil paints on the market today became a deep cream at the conclusion of one hundred hours.

This one hundred hours would approximate a normal exposure of from eighteen months to two years. The yellowing of the oil and varnish paints was due to oxidation of the oil films. Again the nature of the vehicle and binder in Luminall prevented its yellowing and maintained its 90% light reflecting value.

Panels of this test may be had on request.

VIOLET RAY TESTS

Test panels of Luminall were placed under an ultra violet light at a distance of 16 inches. This test was made for a period of forty-eight hours which is the equivalent of twelve months of intense sunlight.

On completion of the test it was found that there was no change in the color of that portion of the panel that was not masked.

TEST OF EFFECT ON ACOUSTICAL PLASTER

In tests conducted by Vern O. Knudsen, Ph.D., physicist and consultant on acoustics, it was found that two coats of Luminall sprayed on do not impair the absorptivity of acoustical plaster. Dr. Knudsen's report of tests follows:

"Two rooms in the newly erected Burnett School in Long Beach were chosen for the tests. Both rooms were of the same dimensions and materials and were finished alike, except that the acoustical plaster in Room 11 was unpainted and the acoustical plaster in Room 12 was painted with two spray coats of Luminall casein paint. Acoustical plaster ½″ thick had been applied to the entire ceiling and on the walls down to a wainscot 4′ 6″ from the floor. The wainscot was Keenes Cement, and the floor was wood blocks. The tests were conducted by measuring the rate of decay of sound in each room by means of an indicating type of reverberation meter. Measurements of the rate of decay were made at frequencies of 128, 512, and 2,048 cycles. From these measurements calculations were made of the absorption coefficients of the plaster, and the results are summarized in the following table:

Frequency of Test Tone	Coefficients of Sound Absorption of the Acoustical Plaster Unpainted (Room 11)	Painted (Room 12)
128 cycles	.12	.12
512 cycles	.11	.11
2,048 cycles	.14	.15

"It appears therefore that two coats of Luminall casein paint sprayed on do not impair the absorptivity of acoustical plaster."

LUMINALL A TRUE PAINT

LUMINALL is a true paint. Although it uses ordinary water for thinner, it is not to be confused with so-called "cold water paints," there being basic differences in manufacture, painting action and results.

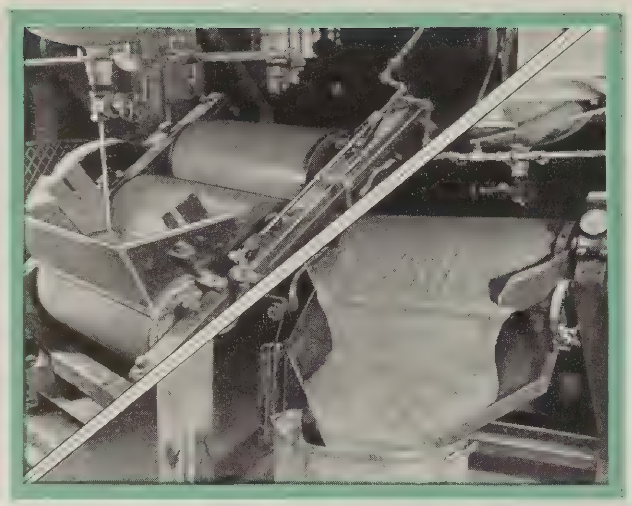
In the manufacture of Luminall, the casein is boiled and emulsified with chinawood oil. Pigments are thoroughly "ground in" with standard paint-grinding mills.

With Luminall, all casein is thoroughly dissolved. This assures that the casein itself is uniform as to moisture content and volume when applied and each particle of pigment is thoroughly

The casein is boiled and emulsified—an important process. Luminall should not be confused with "cold water" paints.

coated with binder. Luminall is always sold in *paste* form.

By merely adding sufficient water to bring to proper brushing consistency you are assured of a true paint that gives perfect results. Thus manufactured, the binder functions properly, holding the particles of pigment to each other and to the wall. Luminall paint is manufactured under constant conditions with strict laboratory control. It uniformly gives highest light reflection, ease of application, and a surface that is as washable as any good grade of flat oil paint.



Pigment and binder are thoroughly ground in paint mills. Luminall comes in *paste* form.

Luminall has true paint qualities in that it will not flake or dust. After it is thoroughly dry, it adheres to the surface on which it has been applied with great tenacity. The abrasion test in which Luminall undergoes brisk rubbing by a stiff wire brush under manual pressure, is familiar to many thousands of persons who have seen these demonstrations made. Even repeated abrasion does not cut through the film.

The remarkable increase in the sale of Luminall during the past 7 years is a strong testimonial to its qualities as a fine paint.

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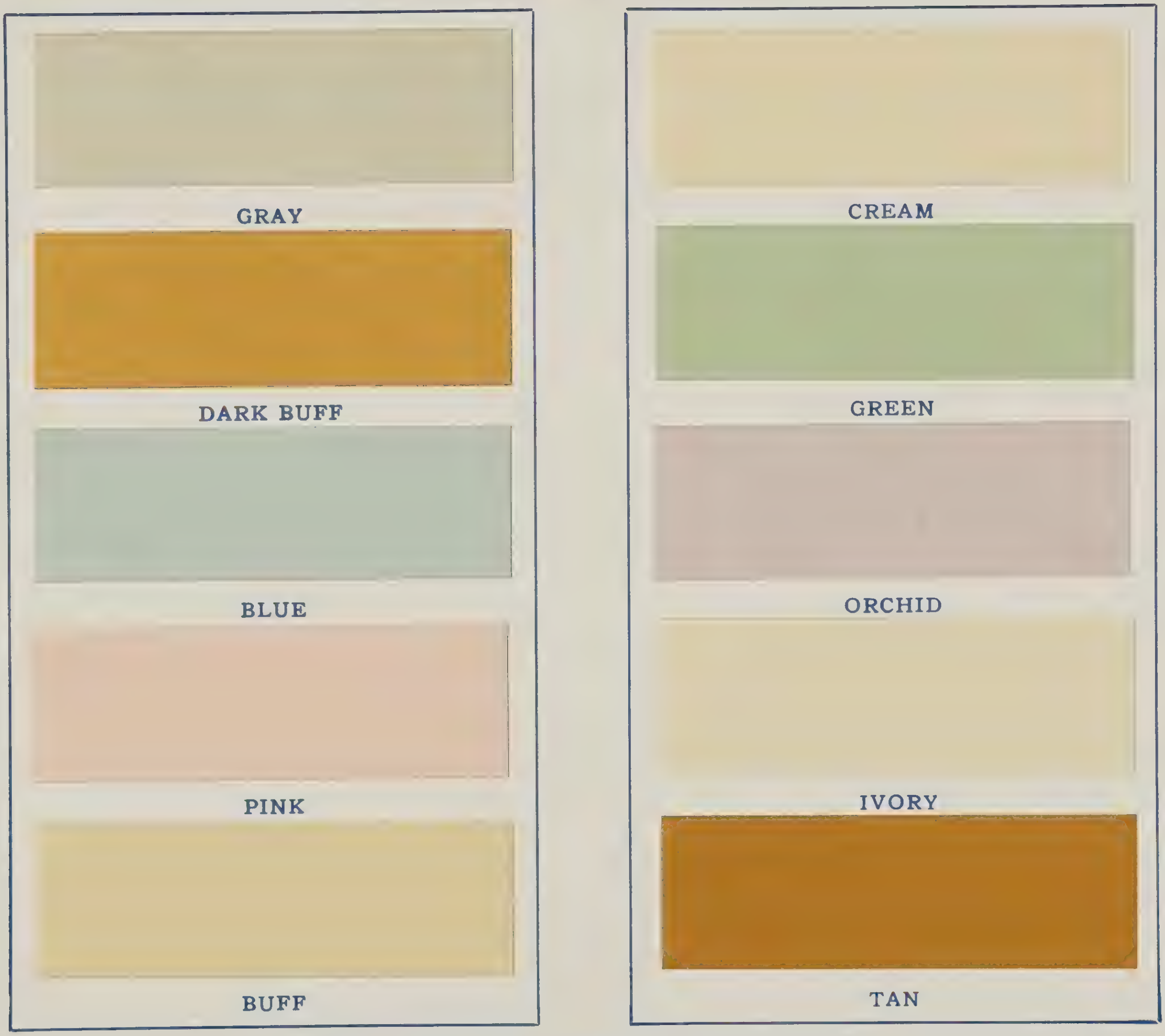
END OF PART I

PAINTING *for Decoration*

PART II



ALSO MADE IN BLACK AND WHITE

In addition to the above standard shades LUMINALL is regularly manufactured in the following deep colors for special decorative work. BLUE, BRIGHT RED, YELLOW, DARK BROWN, BRIGHT GREEN, YELLOW GREEN, RAW UMBER, RAW SIENNA, BURNT SIENNA. Color chart sent on request. Any other color can be produced if ordered in lots of 30 gallons or more.

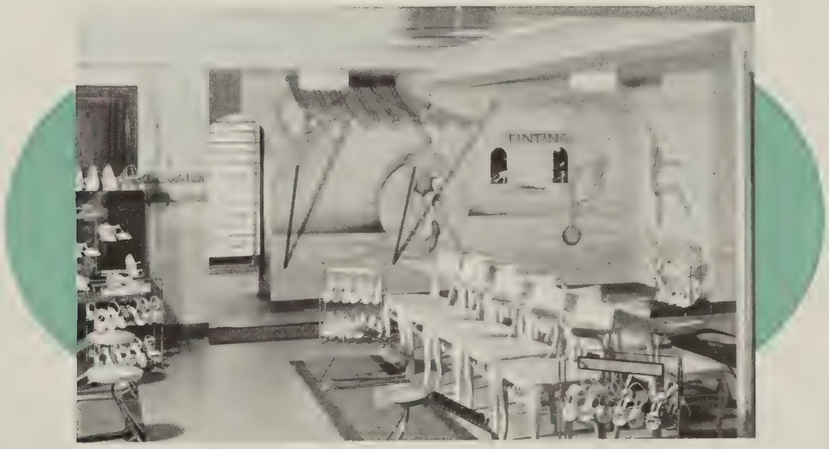
UNMATCHED Clarity and Beauty of Color WITH LUMINALL

THE reasons for the greater beauty and clarity of color in Luminall are identical with the reasons for the high light-reflective qualities of Luminall white, namely full color value of the pigment.

The rapid and widespread use of Luminall where beauty and charm of color are desired has been accelerated by the recommendation of architects, painters, and interior decorators. The greatest master of color—the late Joseph Urban, was one of the early enthusiasts for paste casein paint. 20,000 gallons were used in decorating exhibit buildings at A Century of Progress in Chicago.

One has but to view the splendid effects obtained in interiors ranging in size and usage from modest dwellings to monumental structures to appreciate that in Luminall there is unmatched beauty and clarity of color.

On the pages that follow, typical examples are given of various types of buildings which are decorated with Luminall. While the list is by no means complete, it will perhaps serve to suggest other uses.



For BEAUTY TO

The freshness, clarity and charm of Luminall have a definite sales value in modern merchandise establishments.

SHOPS, STORES, ETC.

ATTRACT CUSTOMERS—BETTER LIGHT FOR BEST DISPLAY OF MERCHANDISE

THE display and sale of merchandise requires a combination of attractive color and good light. Luminall in colors and white will be found to fully satisfy both requirements.

The odorless feature of Luminall is important in painting stores. Stocks are not contaminated with strong paint odors, especially foods, textiles and various other similar and easily damaged lines.

FRESCO COLORS: A display window at The Fair, one of Chicago's greatest stores, decorated with Luminall Fresco colors which are widely used by window display and show card men. Special color card showing 50 Fresco tints will be forwarded on request.

In large stores where the redecorating period must necessarily cover a period of several days or weeks, rooms or sections may be completely redecorated overnight and business continues without interruption. Where decorating schemes call for more than one color, additional coats may be applied within 40 minutes of each other, thus saving much scaffolding expense.

LUMINALL IN HOTELS

The world's largest hotel—The Stevens, Chicago, uses Luminall in guest rooms, public rooms and service quarters.

ADDED BEAUTY *Plus* QUICK-DRYING, ODORLESS FEATURES

HOTELS such as the 3,000-room Hotel Stevens, Chicago, the world's largest, were among the first to experience the advantages of Luminall. Previously, in decorating hotels it had often been necessary to shut off entire floors at a time while redecorating was being carried on. Such inconvenience and loss of revenue is unnecessary where paint is odorless and dries in 40 minutes.

In addition to guest rooms, Luminall is widely used and recommended for halls, corridors, parlors, ballrooms, restaurants, lobbies, and service quarters.

The freshness and beauty of colors are far greater than with ordinary types of flat paint. This is true regardless of whether the decorative scheme is simple or elaborate—conventional or bizarre.

The Medical Center, New York City, uses Luminall as its interior paint.

ODORLESS FEATURE IMPORTANT to HOSPITALS

HERE again the odorless feature assumes great importance because of the deleterious effect of strong paint odors on persons who are ill or convalescent.

An example of the use of Luminall in hospitals is reported by Frank P. Dolezal, Building Superintendent and Engineer, Methodist Hospital, Houston, Texas. He writes:

> "While a patient was in the operating room, a painter and myself painted his room with Luminall in 1 hour and 37 minutes. By the time the patient was returned to his room 40 minutes later the walls were dry and there was no odor. The color was changed from dark green to cream in a single coat. The operating doctor was greatly impressed with this work."

A point that should be remembered in such speed as above is that Luminall goes on faster because a large brush of Dutch Kalsomine type is used.

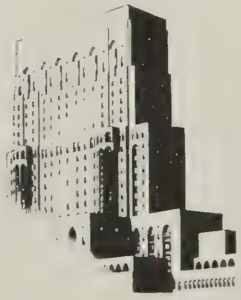
A fine example of excellence in design and furnishings.

LIGHT and BEAUTY IN OFFICES

IN office buildings the use of Luminall offers a saving to the building owners and complete satisfaction to tenants.

Here, the entire range of advantages in Luminall are to be had. Especially desirable are the exceptional light reflective qualities which have a pronounced value on rentals in small rooms or rooms with a poor exposure.

Tenants are quick to appreciate the minimum of disturbance at redecorating time that comes with 40 minute drying and freedom from usual paint odors.



Luminall is equally effective for complex treatments and the simple tint jobs.

SCHOOLS

UNIVERSITY OF WASHINGTON

The University of Washington is one of the truly great educational institutions. Several of its fine buildings and an aerial view of its campus are shown on this page. Located in the heart of Seattle and bordering Lake Washington, its 500 acre campus with 70 buildings, serves an enrollment of 9,100 students. Six additional buildings valued at $2,500,000 are under construction.

All classroom and hallway ceilings are painted with Luminall.

Supervising Architects, University of Washington: Debb & Gould.

Associated Architects: A. H. Albertson, John Graham, David J. Meyers, Naramore, Grainger & Thomas.

Superintendent of Buildings and Grounds: Chas. C. May.

Foreman of Painting: Frank H. Lowe.

IN SCHOOLS, libraries, etc., the superior light-reflecting qualities of Luminall make effective the full value of natural and artificial illumination, yet without glare. This is of great importance because of the necessary close visual application of students and instructors.

As in all other classifications for which paint may be purchased, money economy is an important consideration and while Luminall has special merits of performance which set it apart from other paints, the fact should be remembered that it is economical in first cost.

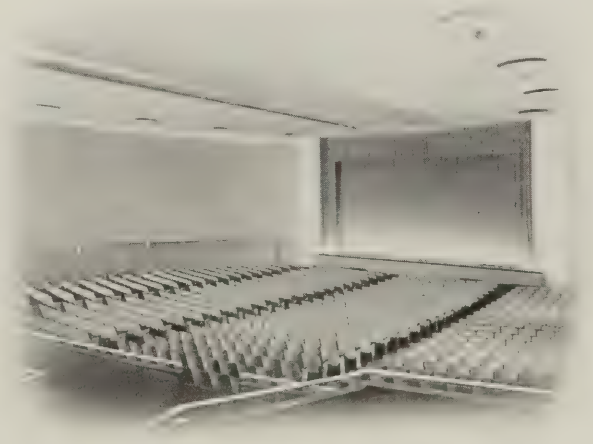
Beverly Theatre, Chicago

PUBLIC BUILDINGS

IN decorating the interiors of structures devoted to the entertainment of the public, striking color effects and harmonies are good showmanship. These desirable harmonies and effects are more certain when Luminall is used, for Luminall colors have greater freshness and clarity.

Architects and decorators for clubs, cafes and similar places where smart throngs gather will find Luminall adds an attractiveness to the surroundings which has a definite business value to the owners.

Frequent change of decorating schemes is a matter of good business in this type of occupancy and the one-coat coverage of Luminall permits striking but outmoded color schemes to be replaced quickly and at low cost.



Cincinnati Union Station—interior painted with Luminall.

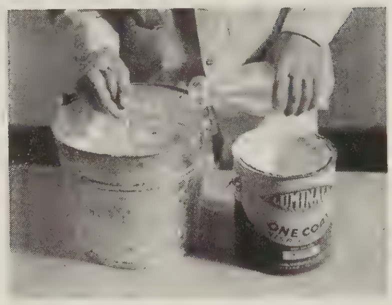
MISCELLANEOUS STRUCTURES

UNDER this heading may be grouped a wide variety of structures not falling under other classifications, including exposition buildings . . . churches . . . museums . . . halls and armories . . . gymnasia . . . convention halls . . . showrooms, . . . and railway passenger stations such as the Cincinnati Union Station shown above with its beautiful color and lighting effects.

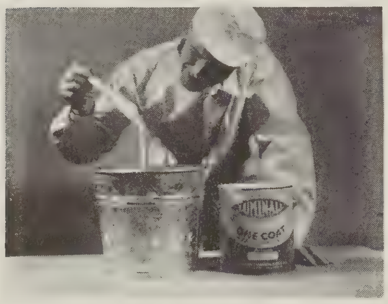
In each type of structure cited, there is usually a demand for several of Luminall's special merits, such as greater beauty—one-coat coverage—40 minute drying—which will recommend its use.

EASY TO APPLY *on Any Surface*

Place paste in clean, rustless, metal pail.



Add water sparingly—*very* sparingly.



Stir thoroughly—then a little more water—stir.

Use a good, clean brush with soft bristles.

Flow Luminall on in a smooth even coat.

HOW TO MIX LUMINALL

PLACE Luminall paste in a clean, rustless, galvanized bucket or tin pail. Do not use a wood bucket. Add approximately one-half gallon of water to each gallon of Luminall paste. The water must be added gradually in small quantities, and only as fast as it can be taken up by the paint. Stir thoroughly with a clean paddle as water is added. Use only enough water to bring the mixture to the proper brushing or spraying consistency. For best results, use warm water in cold weather.

HOW TO PREPARE OLD SURFACES

The surface should be clean and free from dirt, dust or grease. Wash off old Kalsomine, or Whitewash, with soap powder or washing soda. Oil or grease should be removed with gasoline. Remove any rust or loose, scaling material with a scraper or wire brush. Roughen a high gloss surface with sandpaper, steel wool or strong washing solution. Fill all holes or cracks with Patching Plaster. Patches should be coated with Luminall before painting. In rare instances where patching plaster has been used it will be necessary to coat these patches with varnish size before applying Luminall.

HOW TO APPLY LUMINALL

When Luminall is to be applied with a brush, select a good, clean, Kalsomine, Dutch Kalsomine or large Paint Brush with soft, flexible bristles. Keep the brush well filled at all times, and *flow* Luminall on in a smooth, even coat. If mixture becomes too thick while using, it may be thinned by the addition of a small amount of water.

For application with spray gun equipment, Luminall should be mixed to a slightly thinner consistency than when intended for application with a brush.

STIPPLING AND MOTTLING

Many beautiful and novel decorative designs can be obtained by mottling Luminall. First, brush on ground coat, allowing it to dry for about two hours. Desired combination of colors may be obtained by applying Luminall tints with sponge or mottling tools.

For stippling, mix one-half pint of spar varnish to each gallon of Luminall paste. Mix thoroughly and then thin with approximately one quart of water. Before stippling Luminall allow it to set on the wall from five to ten minutes, depending upon the suction of the surface and type of stipple desired.

HOW TO WASH LUMINALL

Brush or sponge the surface with a Soap Paint Cleaner which holds the dirt and prevents it from being driven into the finish by water. Wash off the soap with clean, lukewarm water immediately after it has been applied. Start washing at floor and work to ceiling.

CAUTION: *No attempt should be made to wash flat paint until it has been on the surface at least 30 days.*

INTERMIXING AND TINTING COLORS

Many beautiful tints other than those shown on our color card can be obtained by intermixing the various shades of Luminall. Colors also can be lightened by the addition of white. If necessary, White Luminall may be tinted with limeproof colors.

When tinting Luminall, reduce the color pigment to a paste with water, strain and mix with Luminall paste before adding water.

SPECIAL DIRECTIONS FOR LUMINALL

If the above directions are followed, Luminall never fails to produce splendid results on most surfaces. Where unusual conditions exist, observe the following directions:

METALS THAT RUST should first be primed with Rust Inhibitive Paint to prevent further rusting.

RUST SPOTS and NAIL HEADS should be coated with shellac to give a smooth, even finish.

BLEEDING STAINS and CREOSOTED PATCHES should be coated with Aluminum Paint to prevent further bleeding.

LUMINALL SOLD IN PASTE FORM

Luminall comes packed in four convenient size containers: 1-quart, 1-gallon and 5-gallon cans and 30-gallon drums. Any special color can be produced if ordered in 30-gallon lots.

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NATIONAL CHEMICAL & MFG. CO.

Manufacturers of

- LUMINALL
- FRESCO COLORS
- MARB-L-COTE
- X-CELL-ALL Paint and Varnish Removers (Paste and Liquid)

General Offices: 3617 South Wall St., Chicago
601 West 26th St., New York City

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Distributors in all principal cities

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Luminall is manufactured in Canada by Standard Paint & Varnish Co., Ltd., Windsor, Ont.

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